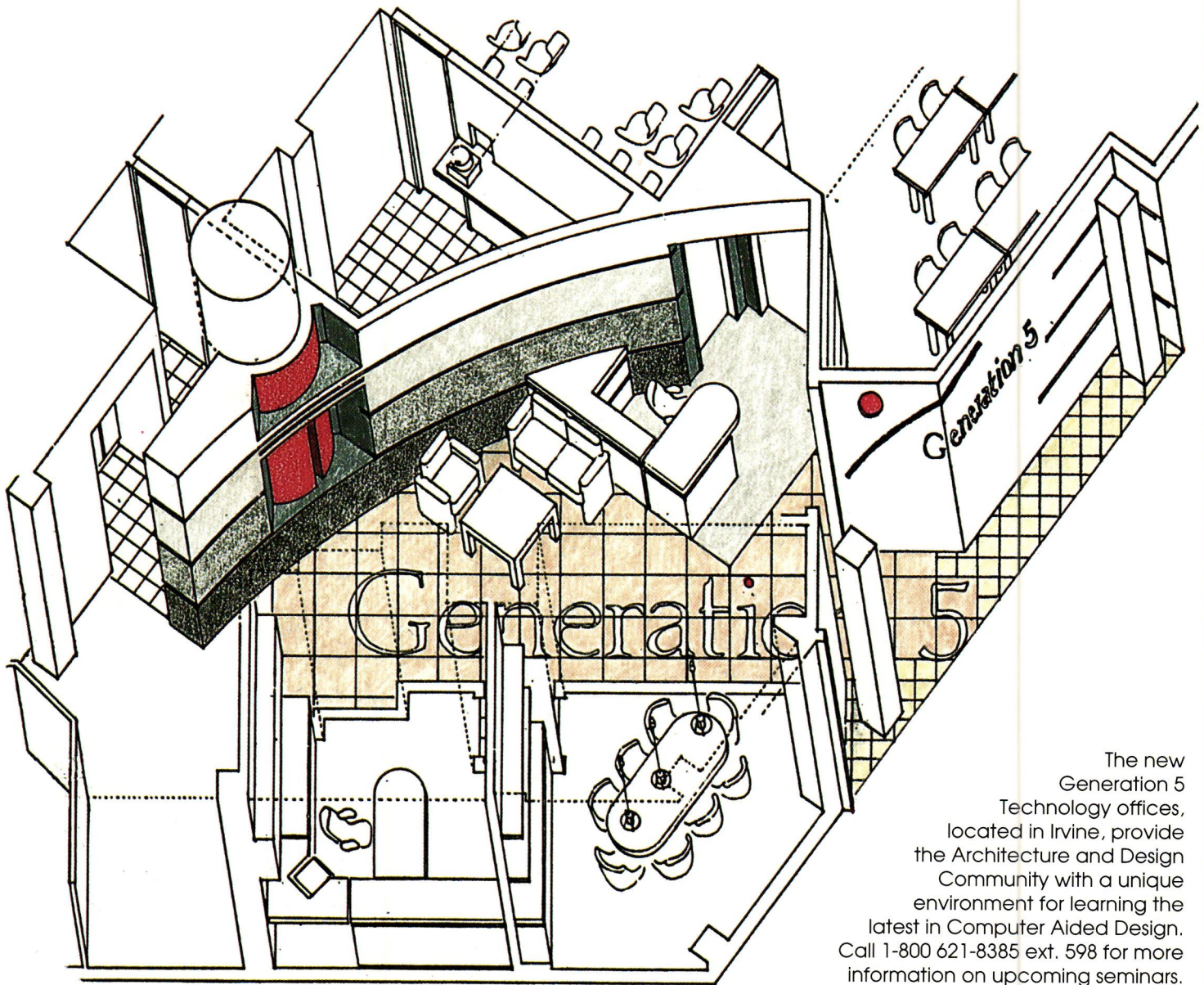




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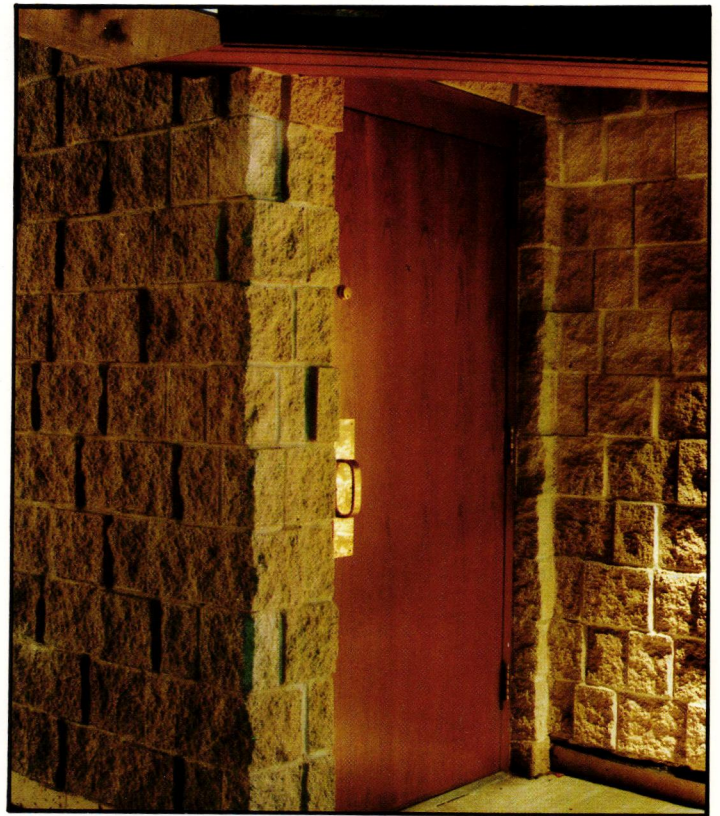
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Our warmest thanks to Wayne Lippold, our Consulting Architect, the judges: Lee Iverson, AIA, Sarah Mathews, Gary Thill of Sigma Design, and all the participants who made the design competition possible.

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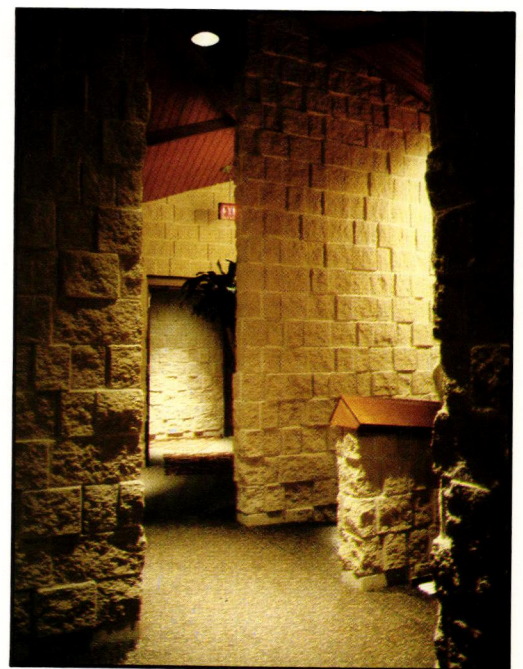
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Pedestrian Los Angeles



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DEAN MUSGROVE/L.A. HERALD EXAMINER

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Architecture California, (ISSN 0738-1131) is published bi-monthly by the California Council, The American Institute of Architects. Subscriptions: \$30 a year. For subscriptions, write Circulation Department, 1303 J Street, Suite 200, Sacramento, CA 95814. CCAIA is not responsible for statements or opinions expressed in *Architecture California*, nor do such statements necessarily express the view of CCAIA or its committees. Application to mail at second-class postage rates is pending at Sacramento, CA. POSTMASTER: send address changes to *Architecture California*, 1303 J Street, Suite 200, Sacramento, CA 95814. ©1987 by CCAIA.

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Walkabout



MICHAEL HAERING/L.A. HERALD EXAMINER

A fundamental truth about Los Angeles was revealed to me a few years ago at a formal dinner sponsored by the Los Angeles Chapter/AIA at the Bonaventure Hotel. Since the hotel's parking lot was full, I deposited my rented wreck in a multi-tiered garage across the street. Following the dinner, an architect, citing a rash of axe murders in the area, offered to escort me to my car. We proceeded to the hotel basement where he reclaimed his Mercedes, then we *drove* across the street and up three ramps to my parked car. For the rest of the evening, my mind kept humming The Motels' tune, "Only a Nobody Walks in L.A."

The car is king in Los Angeles, a city whose forms and surfaces are automotivated. But no monarch reigns absolute these days. A populist groundswell is challenging the metal monarch at the very core of its kingdom. In varied enclaves throughout the metropolis, motorists are choosing to become pedestrians.

While the change in transportation pattern is far from universal, the advent of pedestrian precincts heralds a new direction for urban development in Los Angeles. Since architecture is shaped in response to social conditions, the shift in attitude and use that accompanies pedestrian activity can be expected to impact architecture in Los Angeles for decades to come. In this issue, Leon Whiteson explores the reasons behind the growing pedestrian activity in Los Angeles, and surveys the pedestrian areas that are emerging throughout the metropolis. Future issues will monitor how the architecture of Los Angeles changes as a car culture takes to its feet.

Social trends that impact the art and practice of architecture are only part of the editorial scope of *Architecture California*, the only magazine devoted to architecture, design, urban planning, construction and architectural culture in California. In 1988, the magazine will focus on the following topics:

- **Innovative Re-Use.** The recycling of existing buildings accounts for an enormous dollar volume of construction in California. The \$1.87 billion spent for residential and \$3.52 billion for nonresidential alterations represent 13 percent of California's total construction expenditures, and 18 percent of all work of this type done in the United States. This issue will focus on the creative rehabilitation of existing structures to a new use.

- **The Architecture of Landscape.** This issue offers practical techniques for regenerative design and features projects with designs based on a stewardship attitude toward the land. Case studies include land use in Lake Tahoe and the Napa Valley, and the effort to reclaim the landscape in Santa Barbara and Los Angeles.

- **Annual Review of California Architecture.** The most prestigious issue of the year features architecture honored for its exemplary quality in the Design Awards program sponsored by the California Council, The American Institute of Architects. (For further information about the Design Awards program, contact Brook Ostrom, CCAIA, [916] 448-9082.)

- **The Golden Years in the Golden State.** People 65 years and older will account for 26 percent of California's population by the year 2000. This issue will focus on design innovations that respond to the special housing, recreation and health care needs of the nation's fastest-growing user group, the elderly. Case studies will feature architecture that incorporates behavioral research to produce more sensitive and efficient environments for our aging society.

- **Architecture on Campus.** The planning principles that enable the dynamic transformation of an academic institution while perpetuating its tradition and nurturing its values are explored in case studies of the University of California, Stanford University and Claremont College.

- **Places of Science.** California is home to the largest research and development industry in the United States. More than 41 percent of the federal funding and 24 percent of the total funding spent for research and development in the country is spent in California. This issue will focus on architecture that stimulates the creativity and supports the interaction of California's scientists and researchers.

To submit projects for these issues, send a one-page project description outlining the scope of the project, the design challenges and the solution, along with two photographs or drawings of the project, to *Architecture California*, 1303 J Street, Suite 200, Sacramento, CA 95814. If you want the material returned, enclose a self-addressed, stamped (not metered) envelope.

—Janice Phillip

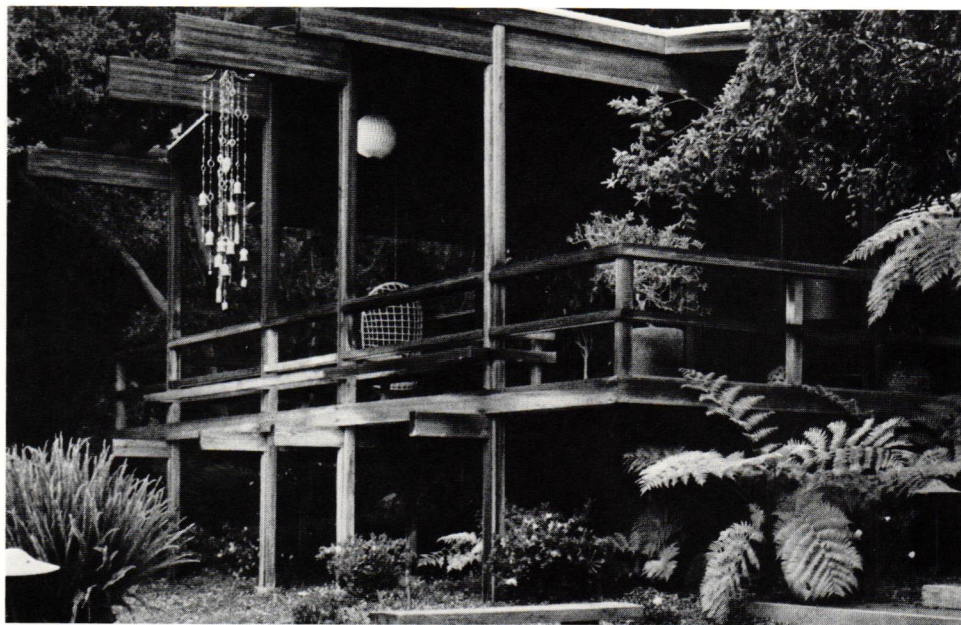
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MASTER CRAFTSMAN AWARD

An award honoring design and craftsmanship that follows the standards established by architects Charles and Henry Greene has been inaugurated by The Gamble House and the University of Southern California. The first recipients of The Gamble House Master Craftsman Award are Conrad Buff, III, FAIA and Donald C. Hensman, FAIA. The award acknowledges artisans whose body of work represents the basic principles of the Arts and Crafts—the union of client, design, materials and craft.

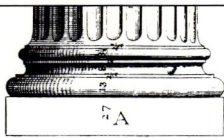
GROWTH PREDICTED FOR INLAND EMPIRE

The Inland Empire will be the third highest growth area in the country by the year 2010, according to research done by the developer of a 1,321 acre master-planned development in Rancho Cucamonga. The prediction supports a trend toward an increase of small-scale mixed-use communities in suburban areas, according to Randall Lewis, executive vice president of Lewis Homes.

Thirty-five percent of all new housing units built in the next 10 years will be in Riverside and San Bernardino counties due to Los Angeles and Orange county residents' search for affordable housing. "They can buy a single family home here for \$100,000 that would cost at least \$150,000 in Orange County," Lewis said.

According to William H. Fain, Jr., AIA, partner in charge of urban design and planning for Pereira Associates, the anticipated growth will require development of urban and cultural amenities. "Public policy should focus on techniques to increase the levels of amenities and jobs in the Inland Empire," Fain said. The effort requires a "public/private partnership including a far-reaching and coordinated approach to land use and transportation improvements."

Current demand for industrial space in Riverside and San Bernardino counties exceeds four million square feet. Major employers are attracted to the area, which has a large pool of skilled labor. In addition to the Ontario Airport, which is undergoing a \$200 million expansion, the Inland Empire is served by three railroads and an extensive freeway system.



1988 CCAIA DESIGN AWARDS

CALL FOR ENTRIES

The California Council, The American Institute of Architects invites you to enter the 1988 CCAIA Design Awards program, which annually honors the innovation and creativity of California architects. Entry fee is \$100 for each project entered. Registration deadline is December 18, 1987 and completed binders are due January 22, 1988.

JURY

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Zimmer Gunsul Frasca Partnership
Portland, Oregon

Sarah Harkness, FAIA
The Architects Collaborative
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E. Fay Jones, FAIA
Fay Jones and
Maurice Jennings Architects
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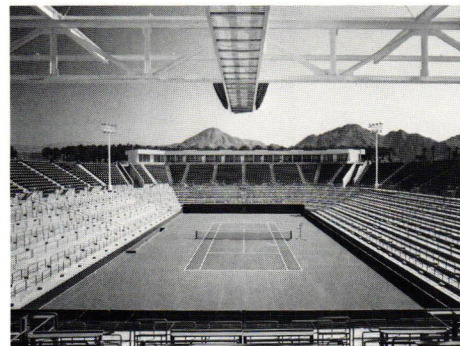
Contact the California Council AIA at 916/448-9082 to receive a call for entries and registration form.



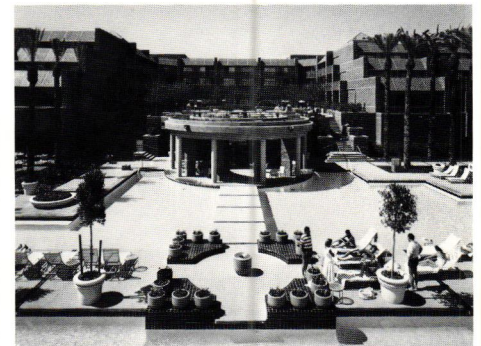
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Westridge, Calabasas Park. Architect: William Pauli & Associates.



Grand Champion Tennis Stadium, Indian Wells. Architect: McLarand, Vasquez & Partners, Inc.



Hyatt Regency Hotel, Scottsdale, Arizona. Hornberger, Worstell & Associates.

GOLD NUGGETS

California architects and builders swept the top categories of this year's Gold Nugget Awards, the building industry's recognition of "Best in the West" design and land use for residential and commercial projects. More than 700 projects were part of the 24th annual awards competition sponsored by the Pacific Coast Builders Conference and Sun/Coast Architect/Builder. Awards were given to 182 projects in 40 categories. The Detached Home of the Year award was presented to William Pauli & Associates for Westridge (Plan 3), Calabasas Park. The Attached Home of the Year was The Terraces at the Vintage Club (Plan C), Indian Wells, by McLarand, Vasquez & Partners, Inc. The Commercial Project of the Year was the Hyatt Regency Hotel, Scottsdale, Arizona, designed by Hornberger, Worstell & Associates. Two Special Judge's Grand Awards for specific innovations in design were given to Corbin/Yamafuji & Partners for Grand Champions Tennis Stadium &

Recreational Facility, Indian Wells, and to Hood Miller Associates for 1055 Lombard Street, San Francisco. Jurors were William Clapet, AIA; Bennie Gonzales, FAIA; Alan Liddle, FAIA; John McHugh, FAIA; Zane Yost, AIA; Ken Agid; Marta Borsanyi; John Chapman; Alan Jaffe; James McKellar; Dan McLeister; and Hal Struck.

HOMELESS SHELTER PROJECT

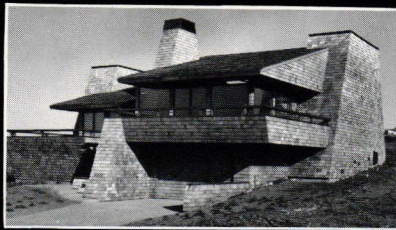
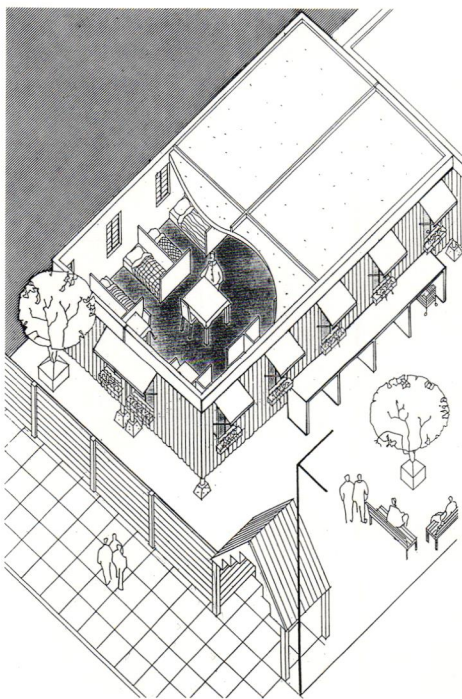
St. Anthony's Foundation has agreed to work with the San Francisco Chapter/AIA on a one year demonstration project for an innovative, low cost system providing emergency, short term shelter for the homeless. The demonstration project calls for construction of a cluster of low cost, low maintenance modular units designed to house between 40 and 80 homeless people on a small site. David Burness, AIA, chairman of the San Francisco Chapter/AIA's Housing Committee, emphasized that the shelter would provide dignity for temporary residents. "We

know that structures, alone, are not the solution to the homeless problem," Burness said. "But, while officials and agencies seek solutions, we've applied our expertise as a community service to developing plans for a low cost shelter." Burness added, "Because it is moveable, the shelter we propose can be built on a temporarily vacant site, and relocated economically. In this way, shelter providers can make the best use of sites, while avoiding expensive land costs and neighborhood opposition that might come with a permanent site."

Clusters of standard 12' x 30' and 12' x 60' modular units would contain sleeping spaces, toilets, showers and administrative space for a staff of two or three. To engender neighborhood goodwill and for the residents' sense of pride, an attractive street facade is planned.

"In the course of developing and refining our plan, we met with public officials, agencies and shelter providers," said Robert Herman, AIA, secretary of the San Francisco Chapter/AIA and a member of the Housing Committee. "We are very pleased that St. Anthony's Foundation has agreed to work with us to develop and operate a demonstration shelter that will be built when a suitable site is located and the details worked out."

For more than a year, the San Francisco Chapter/AIA's Housing Committee has analyzed the needs of the homeless. Gathering information from a multitude of public officials, civic agencies, care



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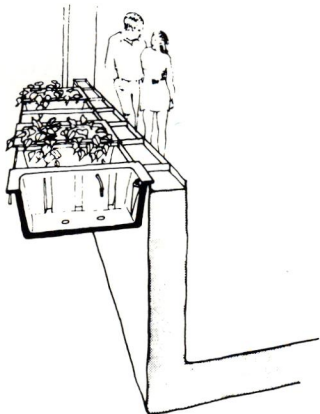
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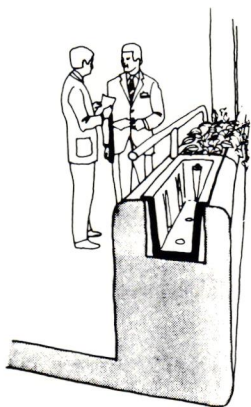
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providers, designers and manufacturers, the architects developed a variety of alternatives for temporary, low cost shelters. "After eliminating many of the designs because they were permanent structures and less likely to be accepted in most neighborhoods, we focused on standard modular mobile structures," said committee member Merrill Budlong, AIA. "We are excited about our plan because it is something no one, to our knowledge, has done before. We intend to show that there can be dignity for the homeless at a relatively low cost."

The estimated cost for one configuration employing the modular units, designed for 48 people, is approximately \$125,000. Relocating the facility is expected to cost around \$7,900. The initial cost could be lower if used, rather than new, mobile units were acquired.

Copies of the San Francisco Chapter/AIA's report, "Emergency Shelter for Homeless—A Demonstration Project," are available for \$4 from the San Francisco Chapter/AIA at 790 Market Street, San Francisco, CA 94102, or call (415) 362-7398.

GLAZED WINDOWS RATED HIGH FOR ENERGY/COST SAVINGS

Double-glazed windows and sliding glass doors demonstrate the highest annual energy savings per initial cost over other conservation options, according to the Davis Energy Group (DEG). The research company analyzed 12 conservation options, including five double glazing possibilities, wall insulation improvement from R-11 to R-19, slab edge insulation, three levels of air conditioning equipment improvement, and two levels of gas fur-

nace equipment. DEG found that double glazing provides more long term cost effectiveness than other measures studied across eight California climate zones and three residential unit sizes.

For each measure, improved energy performance was projected relative to base case configurations consisting of two single family residences (1,384 and 2,415 square feet) and a 10 unit apartment building (976 square feet/apartment). An "energy savings/cost ratio" was developed to compare conservation measures in units of annual KBTUs saved per incremental first-cost dollar. A larger savings ratio means more favorable economics. The incremental initial cost of double glazing versus single glazing averaged \$1.48 per square foot installed for a typical mix of residential windows and sliding glass doors.

The California Association of Window Manufacturers (CAWM) commissioned the study to update energy conservation information on double glazing. Double-glazed products are cost effective, reduce energy consumption, and can control inside surface temperatures and reduce sound levels from exterior sources, according to the CAWM.

GOFF ADMIRERS PROMOTE ARCHITECTURE

Individuals who were associated with architect Bruce Goff have formed Friends of Kebyar, a group which documents and promotes ideas and works which broaden the awareness of creative art and architecture. Goff, who died in 1982, was the founder of Kebyar, a school for architecture and the creative arts. "Kebyar" is a Balinese word for the process of flowering

PERCENTAGE OF ENERGY SAVINGS DOUBLE VS. SINGLE GLAZING

	APARTMENT 976 SQ FT	SINGLE FAMILY 1,384 SQ FT	SINGLE FAMILY 2,415 SQ FT
CITY			
Oakland, San Francisco,			
San Mateo	34%	25%	19%
Long Beach, Santa Monica	30%	24%	21%
San Diego	43%	33%	26%
Riverside, San Fernando	28%	21%	18%
Sacramento, Stockton	27%	20%	15%
Fresno, Bakersfield	24%	18%	15%
Barstow, Lancaster	21%	17%	14%
Mt. Shasta	31%	24%	19%
Average	30%	23%	18%

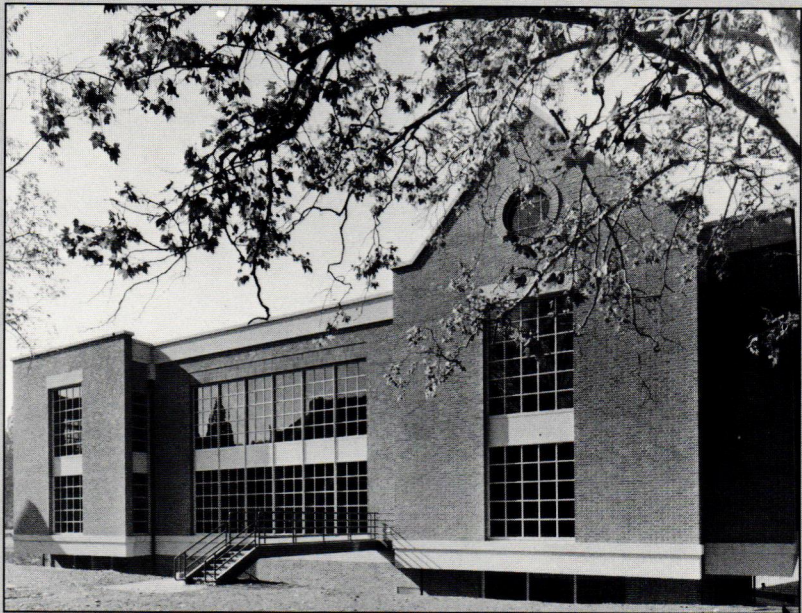
and represents a style of Balinese music and art connoting strength and vigor. Friends of Kebyar is a non-profit corporation which plans events and publishes a newsletter. Membership is \$30 a year, \$18 for students, and includes a subscription to the newsletter. For further information, write to Friends of Kebyar, 7430 South West Canyon Drive, Portland, OR, 97225.

AIR INTAKE AFFECTS INDOOR POLLUTION

Air intakes are a major source of indoor air pollution, according to a study done by the National Institute for Occupational Safety and Health. Researchers found that the location of intake air ducts can have a direct effect on employee health, comfort, productivity, and absenteeism. In 11 percent of 446 buildings investigated, the source of poor indoor air quality was identified as outdoor air. The message for architects is that air flow over buildings and the air movement around buildings needs to be carefully evaluated to minimize the amount of contaminated air entering occupied spaces.

In one case, grease fumes from a hamburger grill built 40 feet away were carried into an office's outside air intake. The building's ventilation system used 100 percent outside air during mild weather, which raised the amount of contaminants entering the office. There was a 600 percent increase in employee absenteeism and an 84 percent loss in man-hours during the two months following construction of the hamburger grill. The dollar loss in man-hours soared to \$25,000 over a five month period. Investigators found that the restaurant's grease fumes were not diluted by being carried above buildings, and that air movement was obstructed at the restaurant's exhaust system, thus funneling the fumes directly into the office's intake system. After negotiations with the owners of the office building, the restaurant owner agreed to install a new fan and duct work, which resulted in office absenteeism dropping back to normal levels.

"Providing acceptable air quality for office ventilation can be a very difficult task," said Donald R. Bahnfleth, P.E., whose firm was involved with mitigating the indoor air pollution problem. "In downtown locations, exhaust fumes should be released at the highest point of the source building."



New Library, University of the Pacific, Stockton—Brandenburger Assoc. Architects
Principal Architect—Don Brandenburger Project Architect—Hal Murphy



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STATE AGENCY HONORS ACCESSIBLE ARCHITECTURE

Five California architectural projects that improve the environment for people with disabilities were recognized in the second annual "Building A Better Future" design awards program, sponsored by the California Department of Rehabilitation. The California Council/AIA served as the program advisor.

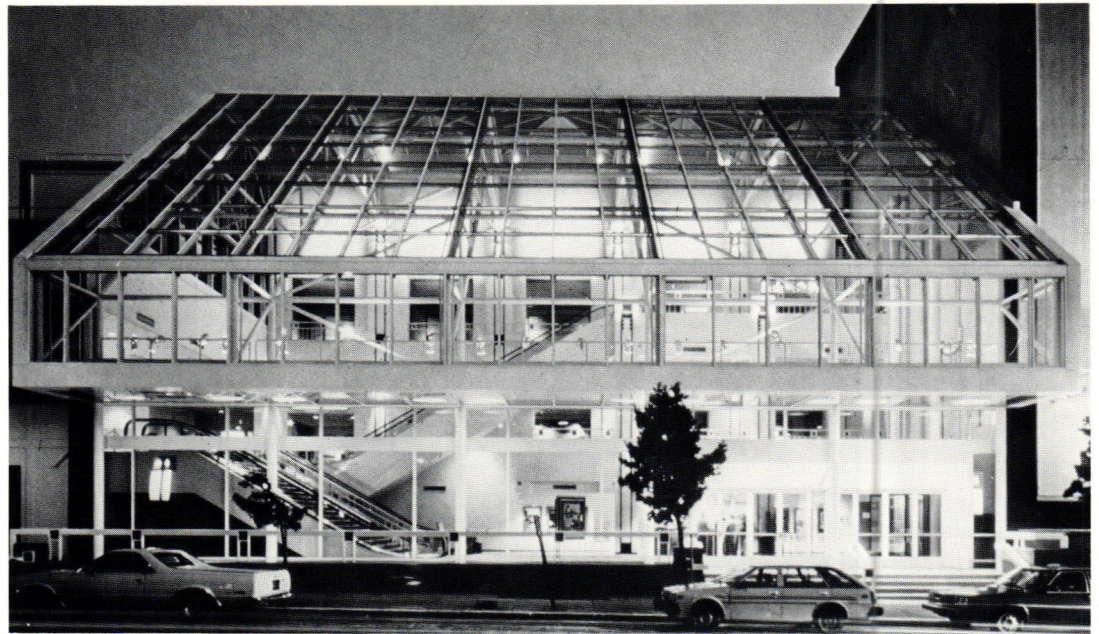
"'Building A Better Future' is not only a tribute to the outstanding projects selected for awards. It articulates that frame of reference where state government and California's architectural profession are enjoined: design that focuses on people, their health, and the quality of their lives," said Clifford L. Allenby, Secretary of the State Health and Welfare Agency, who presented the honor awards.

"By honoring outstanding examples of accessible environments in our communities, we encourage others to explore creative solutions that benefit the physically challenged," said William C. McCulloch, AIA, CCAIA President. "I hope that this program will continue to recognize the contribution of the architectural profession in creating responsive and accessible environments for us all."

Honor Awards were presented to VBN Corporation for the remodel of AMC Kabuki 8 Theatres, San Francisco; and Moore Ruble Yudell with Campbell and Campbell for the remodel of Carousel Park, Santa Monica Pier, Santa Monica.

Merit awards were given to Don Dommer Associates, Inc., Architects, for the San Pedro Valley Nature Interpretive Center, Pacifica; Amphion Environmental, Inc. for the K Street Mall, Sacramento; and Kaplan/McLaughlin/Diaz for Camino Alto Court, Mill Valley.

Jurors were Homer Delawie, FAIA; F. Dennis Burrow, AIA; and James D. Lewis.



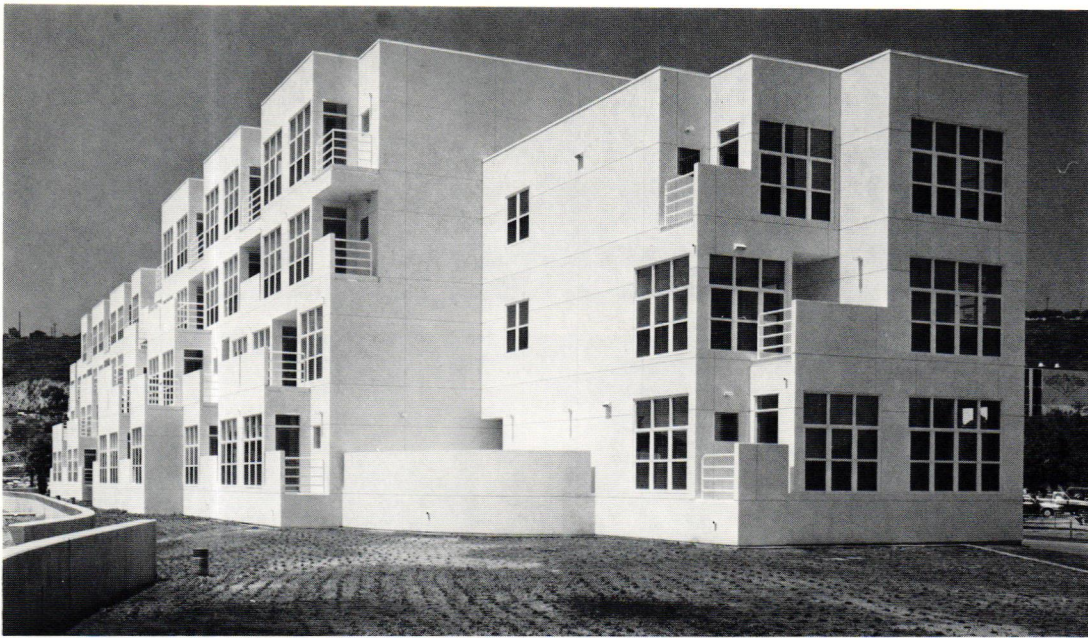
AMC Kabuki 8 Theater, San Francisco. Architect: VBN Corporation.



Carousel Park, Santa Monica Pier, Santa Monica, Architect: Moore Ruble Yudell with Campbell and Campbell.

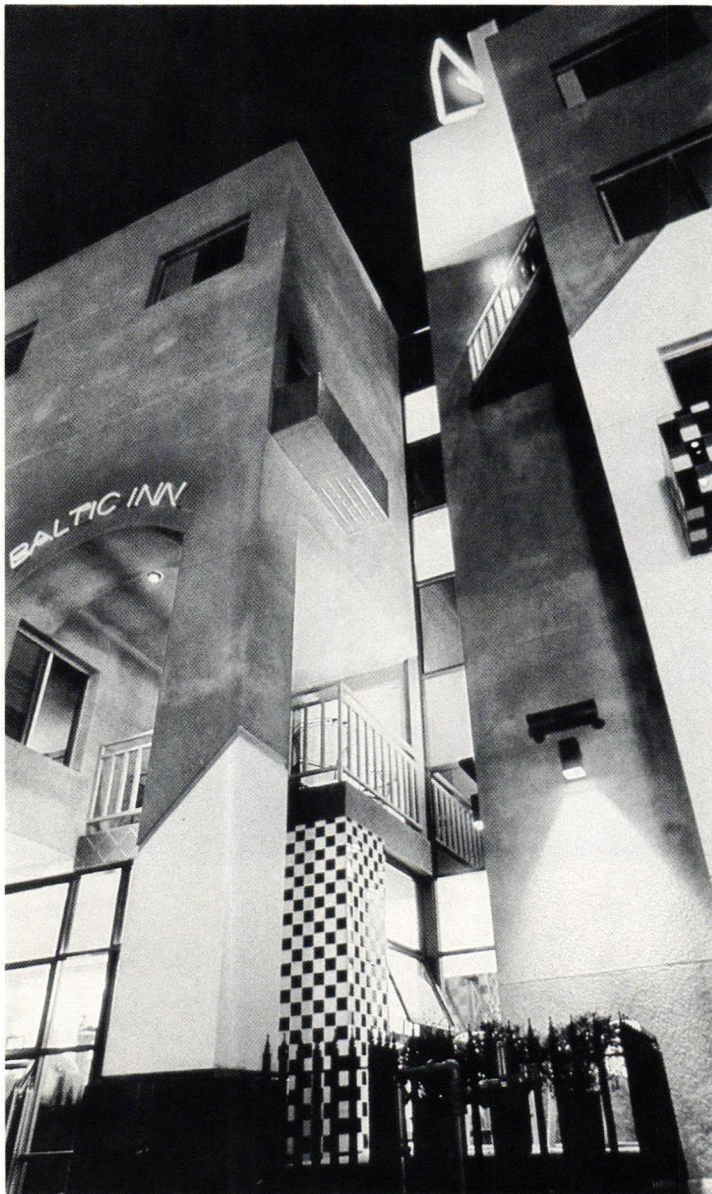
RUSSELL ABRAHAM

AKAI YANG



M. SIOBEN

Unaccompanied Officer Personnel Housing, San Diego. Architect: Ralph Bradshaw/Richard Bundy and Associates.



ARTHUR ELLMAN

Baltic Inn, San Diego. Architect: Rob Wellington Quigley, AIA.



ROBERT PISANS

Miraflores, San Diego. Architect: Rob Wellington Quigley, AIA.

SAN DIEGO

San Diego architecture is going through a period of "gangly adolescence," but is very much alive, according to jurors in the San Diego Chapter/AIA Honor Awards program. In the opinion of the jury, winning entries provided solutions to sociological problems and made architecture more accessible by blending it with sculpture and art.

Rob Wellington Quigley, AIA took two Honor Awards for Miraflores and Baltic Inn, and a Merit Award for the Monahan Residence. Ralph Bradshaw/Richard Bundy and Associates received an Honor Award for Unaccompanied Officer Personnel Housing.

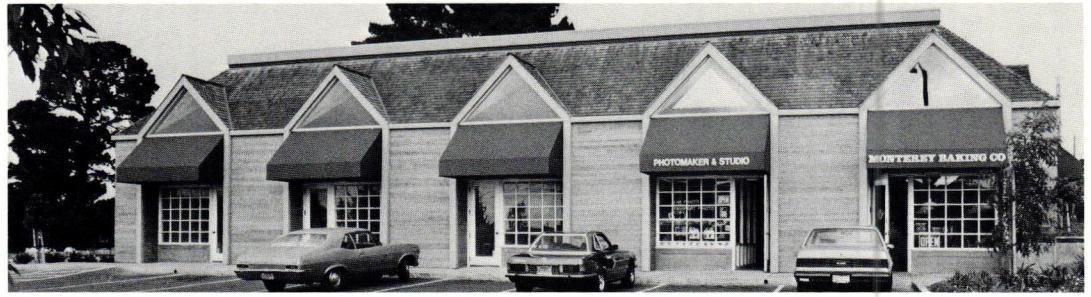
Merit Awards went to Marc Tarasuck for the Miller Residence, Batter Kay Associates for Lighthouse condominium complex, and Galvin, Cristilli and Partners for Design Synthesis, a custom furniture and cabinet manufacturing business.

Two Citations of Recognition were given to Stichler Design Group for the Fire Communications Center and for Treehaus, a playhouse designed around an avocado tree, and to John Nalevanko for the Soroka Residence and for Nollo Suite, a line of outdoor furniture.

Jurors were Craig Edward Hodgetts, James Ingo Freed, FAIA; Paul D. Curcio, AIA; and Daniel L. Dworsky, AIA.

MONTEREY BAY

Three architectural firms received four design awards from the Monterey Bay Chapter/AIA. Belli*Christensen, AIA, Architects received an Award of Merit for the Deen Building, Salinas and a Citation Award of Planning for the Central Avenue Apartments, Salinas. Awards of Merit were given to Donald Wald & Associates for a Pebble Beach residence, and to Hall, Goodhue, Haisley and Barker for Bunker Hill, a retail-commercial development in Monterey. Jurors were Paul Neel, FAIA; Warren Thompson, AIA; and Karin Strasser Kauffman.



BUNKER HILL, Monterey.
Architect: Hall, Goodhue, Haisley and Barker. Jury Comment: The architect handled a common commercial neighborhood shopping structure with a sense of good taste, design rhythm, and scale.

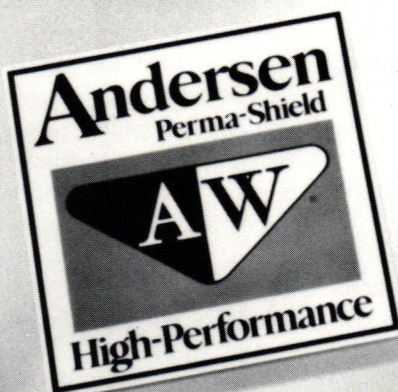


THE DEEN BUILDING, Salinas.
Architect: Belli*Christensen, AIA, Architects. Jury Comment: An outstanding example of how good architectural design contributes to improvement of the urban scene. The stepped forms of the upper structure permit light to enter the pedestrian space and create an enjoyable ambience in an area generally overlooked in this building type.



RESIDENCE AT PEBBLE BEACH, Pebble Beach. Architect: Donald Wald & Associates. Jury Comment: This project was chosen for its sympathetic blending of the structure with the site. The 18 feet of slope on the site was successfully handled by walks, trellises and native landscaping, as well as comfortable massing of the structure. The enlargement of the existing residence created a re-orientation of major spaces to the surrounding views.

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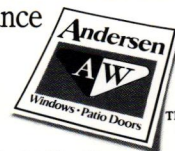
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Footnotes to Los Angeles

A TRIBE OF WALKERS
IS CHANGING CAR TOWN

BY LEON WHITESON

The title of this issue, "Pedestrian Los Angeles," may seem to many a contradiction in terms. Can it be that Angelenos, whose feet have become auto-mutated into pedal pressing pods, might actually enjoy the act of walking? Can it be that the inhabitants of the ultimate car city are turning to an appreciation of ambulation? The simple answer to these amazed questions is: Yes.

The underlying reason for increasing Angeleno ambulation is a basic shift in attitude among the 8.5 million inhabitants of Los Angeles County, or the 12.5 million people living in the six county Los Angeles Basin area covered by the Southern California Association

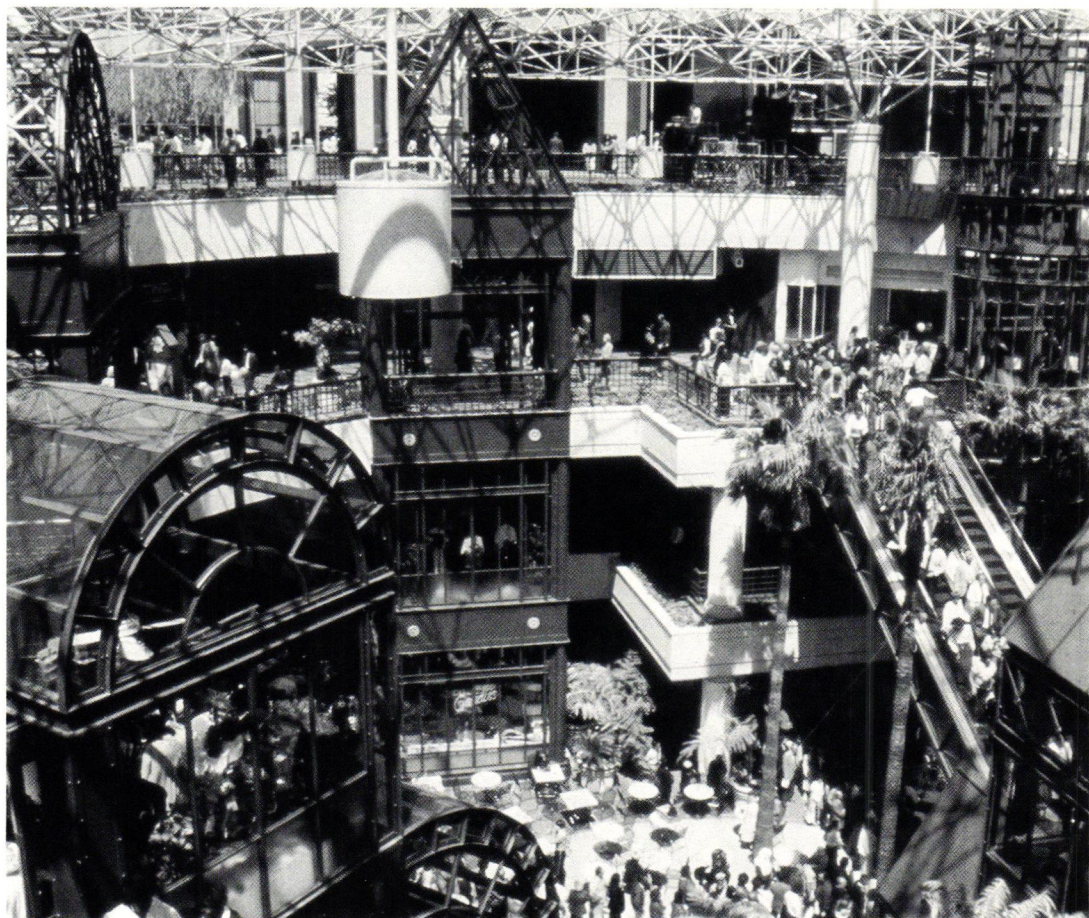
of Governments. Put simply, Los Angeles is evolving from "100 suburbs in search of a center" to a truly multicentered metropolis in which each district is developing a distinctive sense of place. This evolutionary change is radical. It is often confused, resisted and indistinct, mostly unconscious, and almost totally unplanned.

The implication is that this vast and often dangerous "society of strangers" is coming to understand that the gang markers in the Eastside's Boyle Heights have an intimate connection with the "armed response" signs that dot the opulent lawns of the Westside's Anglo Bel Air; that what happens in Watts impacts Westwood; that downtown's Skid Row is a concern of all Angelenos.

This attitude shift is expressed as a development of Los Angeles' "metropolitan consciousness." Los Angeles developed as an aggregate

Seventh Market Place is a 345,000 square foot, three level retail mall that is anchored by Bullock's and May Company department stores and contains 39 specialty shops, 14 kiosks and a variety of "street vendors" operating from custom designed pushcarts. The project was designed by The Jerde Partnership as the first phase of the proposed Citicorp Plaza in downtown Los Angeles. A circular walkway organizes the shops on all three mall levels. Located on the lowest level, The Market Cafe is an international dining pavilion with 14 convenience food establishments.

Seventh Market Place is currently the best instance of an architect's response to Los Angeles' new pedestrian life. Its serious aim, under a laudable lightness of touch, is to help reclaim Los Angeles' commercial core as a liveable place for residents and visitors, by night and by day. With two major department store anchors and many boutiques and restaurants, Seventh Market Place has yet to prove its commercial viability, but its social and design strategies are already successful.



TIM STREET-PORTER

of private places with little true public realm. Los Angeles was put together as a place meant not to get in people's way as they moved from home to work or play. Now Los Angeles is beginning to get in people's way. The most obvious physical evidence is the increasing traffic congestion which, although still a lot less aggravating than that found in most major cities, is increasingly maddening to Angelenos. Add to this a growing urban congestion and overcrowding, and you have a city that is starting to intrude into everyone's private lives.

The Los Angeles evolution toward an increase in foot traffic is socially driven rather than architecturally inspired. In fact, architects and urban designers are only just beginning to respond to a spontaneous social change that has radical and promising implications for the city's architecture. An obvious instance is the continuing confusion between the car entry to public and commercial buildings and the often symbolic "front door" on the street. Most people still enter these places by car and are directed downward to dark, gas-stinking caverns inhabited by silent machines. The main entries on the street, by contrast, often lead to vast and empty lobbies tended by solitary security guards. But as visitors increasingly enter buildings on foot, the grand front door may change from a symbol into a functional

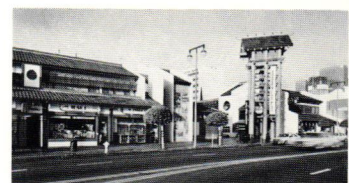
place around which the buildings are organized. This is just one example of how architects will be challenged to respond to this shift in the perception and use of buildings in a pedestrian oriented Los Angeles.

Three major factors may be identified as leading toward Los Angeles' increasing pedestrian activity: The action of public agencies; the imported habits of the city's growing ethnic populations; and the commercially generated colonization of the urban grid to serve the lifestyle of upscale Anglos.

PUBLIC PLANNING INITIATIVES

In the city and county of Los Angeles, the Community Redevelopment Agency (CRA) and, to a lesser extent, the Los Angeles City Planning Department and the county's Regional Planning Commission, have made deliberate attempts to create distinctive enclaves or neighborhoods based on foot traffic. The CRA, under its former administrator Edward Helfeld, promoted in its redevelopment districts particular areas with a well defined character oriented toward pedestrians.

Some examples of pedestrian precincts created by public initiative include downtown's Japanese Village Plaza and South Park, San Pedro's Waterfront Ports O' Call Village, West



RICHARD J. LEVY

Japanese Village Plaza. The Community Redevelopment Agency of Los Angeles City awarded the development of a shopping center project in Little Tokyo to David Hyun, AIA in October, 1976. Japanese Village Plaza (JVP), a community oriented shopping center in Little Tokyo, was conceived, designed, funded, and constructed by a partnership of 22 local merchants with the primary aid of CRA. The goal of JVP was to create a shopping center capable of reversing urban decay and achieving average annual retail sales of \$70 per square foot. Average annual sales per square foot for all of Little Tokyo was \$44 prior to JVP; recently, JVP achieved sales of \$182, higher than any regional shopping center in Los Angeles County. Extremely economical warehouse construction was adopted with an architectural idiom of Japan overlaid to help create an ethnic cultural environment.

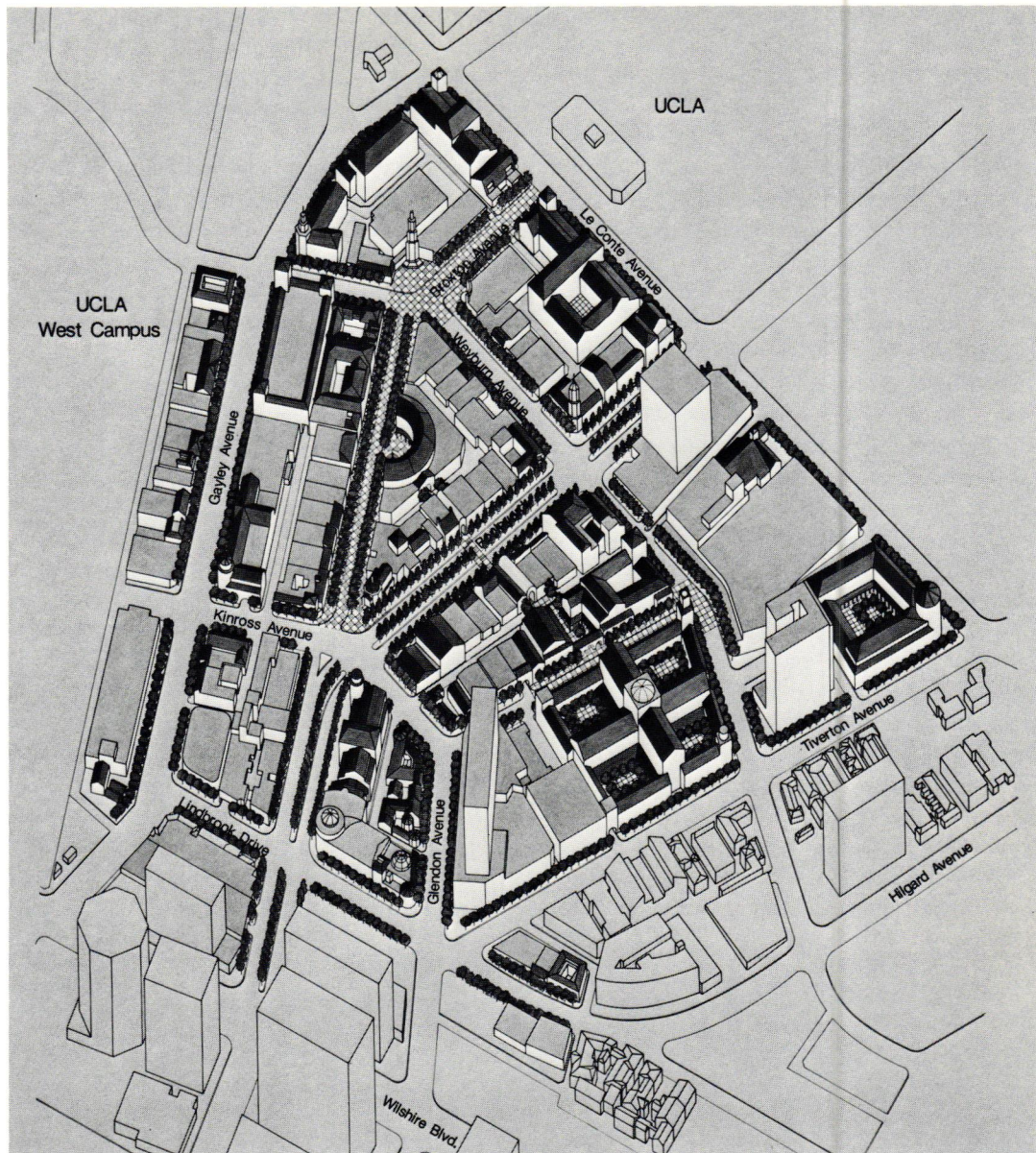


Little Tokyo, on the north-eastern edge of downtown, is Los Angeles' prime example of a planned initiative in the creation of a formal pedestrian precinct. Contrived by the CRA, Little Tokyo and its commercial center, Japanese Village Plaza, is designed to encourage foot traffic in the area adjacent to the Museum of Contemporary Art's Temporary Contemporary facility. The district is popular with its mostly elderly Japanese residents and with the thousands of tourists drawn to its sushi bars and souvenir shops. The slight air of Disneyland that hangs over all seems inseparable from such deliberately planned precincts. In this aspect, Little Tokyo might be compared to the evolution of Westwood Village from a true village into a collegiate playground.

The Westwood Village Specific Plan, prepared by Gruen and Associates, is intended to preserve and enhance the architectural character and pedestrian scale that makes the Village unique; provide uses and an environment that will attract a broader cross section of the community than the Village now serves; provide basic services and amenities, particularly short term daytime parking and streetscape improvements to make the Village function better as a shopping center; and encourage a limited amount of appropriate new development to attract a broader mix of uses and financially support the basic services and amenities needed in the Village.

New development permitted by the plan would be located primarily on sites now occupied by surface parking lots and would consist of high quality, low rise buildings of two to three stories along all sidewalks and throughout the center of the Village where most of the architecturally significant buildings are located, stepping up to four or five stories on larger development sites and as a transition to Wilshire Boulevard.

All ground floor space would be devoted to retail use and oriented to pedestrian activity on the streets. While the Village is one of the most intensively used pedestrian areas in the city, it lacks pedestrian amenities such as wide sidewalks, special paving, benches and sidewalk cafes. This plan proposes a pedestrian environment that is more attractive to both potential tenants and shoppers, and enhances the unique architectural character and pedestrian orientation that characterizes the Village. Among the proposed improvements is converting Broxton Avenue between Kinross and Le Conte avenues into a limited access, pedestrian street with traffic lanes closed on the weekends so that more intensive pedestrian activity could be accommodated.



Westwood Village

Hollywood's Sunset Plaza, Eastside's "Hispanic Walk of Fame" on Whittier Boulevard, and Westwood Village. Plans by CRA for the proposed Hollywood redevelopment project area, and the Los Angeles Planning Department's ongoing study of 35 community plans, are other official instances of a policy that supports local pedestrian activity. The recently published Westwood Village Specific Plan, prepared by Gruen Associates, is a major advance in municipal and governmental proposals to generate foot traffic.

Such agency-generated directives often encounter stiff opposition, particularly from developers and local business people who resent the density downzoning and restrictive commercial uses that accompany the creation of pedestrian zones. One prominent property owner decried the Westwood Village plan in the vehement belief that "people are not going to come back and behave in a civilized fashion

The City of West Hollywood, through a draft General Plan prepared by Envicom Corporation, is proposing alterations to the city zoning ordinance intended to create an interesting, attractive, and human-scaled environment for pedestrians, and enhance the interface between commercial uses and the street. The proposals—commonly referred to as the Pedestrian Orientation Overlay—limit ground floor uses to those that are likely to be lively and of visual interest to pedestrians, and set forth design and development standards intended to produce such an environment.

Permitted ground floor uses are limited to food sales and general retail services (excluding motor vehicles and alcohol). A conditional use permit will allow outdoor dining and the sale of alcoholic

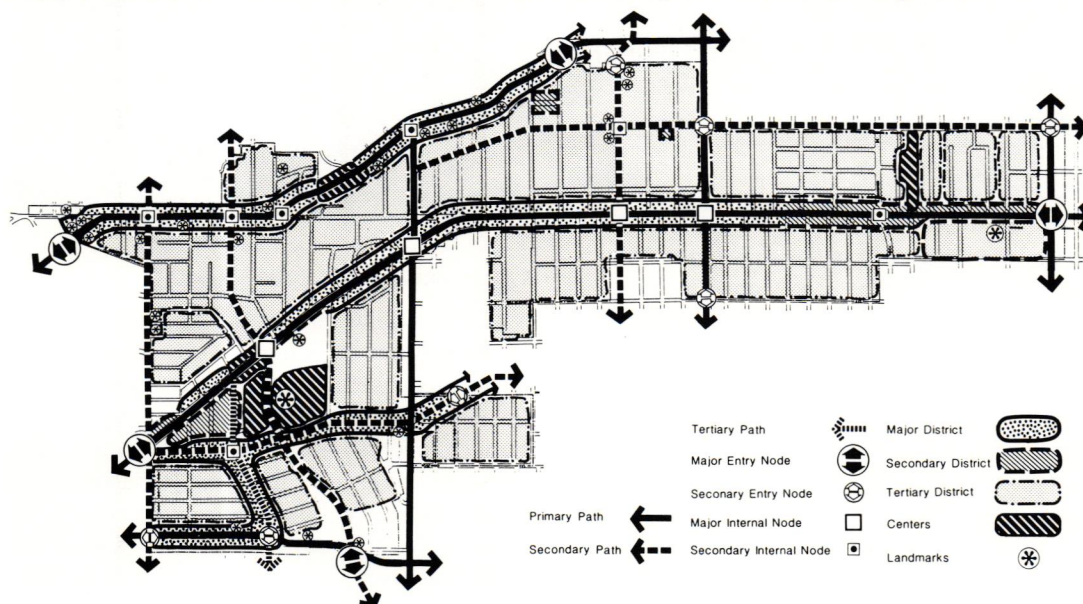
beverages for on-site consumption.

The following design standards are proposed: entrances, show windows, or other displays of interest to the pedestrian will comprise at least 60 percent of the total width of the ground floor of any new or reconstructed building along a commercial street; set-backs will encourage plazas, landscaping, public art, water fountains, benches, outdoor dining, or other pedestrian amenities; clear, untinted glass will be used at and near the street level to allow maximum visual interaction between sidewalk areas and the interior of buildings; walk-up facilities will be recessed and provide adequate queuing space; decorative railings or decorative grille work will be at least 75 percent open to perpendicular view and no more than 6 feet in height

above grade; not more than 30 feet of commercial frontage will be devoted to parking access, and no customer drive-through facilities will be permitted; a minimum of 50 percent of the building frontage will be differentiated by recessed windows, balconies, offset planes or other architectural detail that provides dimensional relief; and a minimum of 65 percent of a building's elevation above 30 feet will be set back a minimum of 8 inches from the street property line for each additional 12 inches of height.

Except for single family detached and duplex residential uses, all parking spaces are to be located either behind the building or in subterranean facilities. City planner Mark Winogrand refers to this provision as "the elimination of the mini-mall through 15 words."

Both the City of West Hollywood and the Westwood district of Los Angeles have attempted to respond to the spontaneous pedestrian life developing in their areas. Westwood Village, which serves a specifically collegiate community drawn from neighboring UCLA, has instituted a weekend evening ban on cars and auto cruising. West Hollywood takes care to stimulate foot traffic by such strategies as limiting on-site frontage parking and by encouraging sidewalk cafes. Both areas demonstrate a focused commitment by municipal agencies to foster pedestrian activity.



and walk the streets again. They're going to drive to the Beverly Center or the Westside Pavilion, or to other big shopping centers on the Westside." In Hollywood a vocal group of homeowners and small shop owners is furiously fighting the inevitable change in the character of the long neglected, notoriously colorful district implied in the CRA's \$922 million, 1,100 acre redevelopment plan.

IMPORTED HABITS

The large number of recent immigrants from Central America and the countries of the Pacific Rim have brought with them a social tradition of active street life based on walking and mingling in street crowds. These imported habits have instantly transformed many sections of the Angeleno urban grid into busy pedestrian precincts.

The foot traffic zones created spontaneously

by Los Angeles' tremendously varied immigrant population have encountered less local opposition than those sponsored by public agencies or developers in largely Anglo areas. Partly, this is because the city's new minorities tend to take over the poorer and more rundown sections of Central, South Central and East Los Angeles, and the less affluent areas of the San Fernando Valley. Another reason for the lack of opposition to growth of pedestrian traffic in these ethnic and black neighborhoods is the absence of any clear division between the legions of hardworking small business people and their customers. This is unlike the Anglo Westside, where commercial development and residential tranquility are often at odds. Yet another factor may be that immigrants, newly arrived from countries where they were politically powerless, are not yet fully aware of their potential in Los Angeles' municipal democracy to directly affect the quality of their environments.

Rodeo Drive in Beverly Hills fancies itself the West Coast equivalent of New York's Fifth Avenue or London's Bond Street, but it lacks the true sophistication and design elegance of these famous shopping streets. Truly fine design is rare on Rodeo Drive. The few good stores, such as the row of Torrie Steele Boutiques, are the work of Johannes Van Tilburg & Partners. Tilburg's designs seem to capture the essential nature of Beverly Hills' Golden Triangle, which is at once rich yet vulgar, ostentatious yet unsure.



Prime examples of pedestrian zones spontaneously generated in ethnic areas include: Koreatown on Eighth Street and Olympic Boulevard between Normandie and Vermont avenues; Latino Brooklyn Avenue on the Eastside and downtown Broadway; Jewish Fairfax Avenue adjacent to Farmer's Market; Chinatown north of the Central Business District; downtown Monterey Park; and stretches of Sunset Boulevard in Echo Park, where Filipino, Latino and Asian enclaves overlap.

The virtue of the expanding but undefined Koreatown district over such segregated and slightly Disneyland ethnic enclaves as Little Tokyo and Chinatown is its open-ended integration into the Angeleno street grid. Populated by pagodas and mini-malls obscured by Korean language store signs, Koreatown is woven seamlessly into the city's common urban texture, proving once again the extraordinary flexibility and absorptive capacity offered to newcomers by Los Angeles' lack of any distinctive built style.

Another "minority" that has created its own pedestrian precincts is Los Angeles' large homosexual population. In Echo Park and Angeleno Heights, but most prominently in the West Hollywood stretch of Santa Monica Boulevard known as "Boys' Town," Angeleno gays have developed neighborhoods which, like the ethnic districts, are cultivated to serve their special interests and social lifestyles.

COMMERCIAL COLONIZATION

Commercially generated colonizations of the far-flung linear service strips and other sectors of the immense Los Angeles urban grid vary in the deliberateness with which developers and business people have organized the action. On the one hand there is the carefully planned and market-researched investment of downtown Los Angeles' Seventh Market Place, a three tier shopping center designed by The Jerde Partnership in Citicorp Plaza. A public-private collaboration, Seventh Market Place is also a component in the CRA's drive to lure back downtown the major department stores that fled during the post-World War II "white flight" to the suburbs.

Other examples of commerce-driven pedestrian areas include: Beverly Hills' world famous, if overhyped, "Golden Triangle" centered on Rodeo Drive; the Beverly Center and its surrounding streets; the Westside Pavilion on Pico Boulevard; Santa Monica's failing closed street Civic Mall (another public-private collaboration); San Vicente Boulevard in Brentwood and the neighboring Brentwood Country Market; and the Pacific Palisades shopping precinct off the western end of Sunset Boulevard.

Jon Jerde, AIA believes that one of the prime prompters behind Los Angeles' pedestrian movement is the decline of interest in home-based diversions like television among a younger, post-suburban generation. "They've

discovered that reality is the ultimate entertainment," Jerde remarks ironically.

Jerde qualifies this statement with a comment that "Americans seldom stroll about or wander aimlessly on foot, as people do in other cultures. They have to have somewhere specific to go. That's why you need commercial ploys to draw them out." In Jerde's view, "Shopping is community in our urban lifestyle."

Yet street vendors and performers common in other cities are almost completely absent in Los Angeles. A city ordinance restricts virtually all sidewalk "commerce." In 1984, the City Council grudgingly allowed a few sidewalk flower vendors to set up stalls downtown. This timid action was resisted by the Department of Transportation, which feared disruption of traffic flow, and the police department, which worried the stalls might become hangouts for drug dealers. On Broadway the many illegal street vendors who operate with a watchful eye on the authorities contribute to that street having the densest pedestrian population in Los Angeles.

Another category of commercially oriented pedestrian areas is more customer-driven than developer-planned. The long stretch of West Hollywood's Melrose Avenue between San Vicente Boulevard and La Brea Avenue is the best known example of this spontaneous retail combustion. Transformed from a faceless stretch of used car lots and garages into a ribbon of rampant boutiquery, Melrose Avenue completely ignores the Los Angeles Planning Department's loudly trumpeted "centers concept" which attempts to corral commercial development into a series of restrictive "nodes." Melrose's rapid upscaling came in response to a younger generation of well-heeled and fashion conscious Anglos discovering the pleasures of parading their amazing gear in public.

Public parade, showing off your "cool" to an admiring if competitive gallery of one's peers, traditionally has been confined in Los Angeles to auto display. The Mercedes with its chrome work fashionably whited out, the power Porsches, the "vroom vroom" Ferraris, and the customized, souped-up buggies of the 1960s and '70s in which Angelenos flaunted their urban style and status, are being supplemented by the more immediate flamboyance of imaginative "threads."

Parading, in both Anglo and ethnic neighborhoods, is a major impulse behind the surge in pedestrian activity in Los Angeles. Pasadena's white middle class Rose Bowl and mocking Doo Dah parades, the Eastside's Cinco De Mayo and Pueblo De Los Angeles festivities, Pico Rivera's annual Latino fair, Little Tokyo's



Japan Week, Chinatown's Chinese New Year, Koreatown's celebrations and West Hollywood's Gay Pride Parade are some of the more prominent events that bring Angelenos onto the streets in car-less crowds.

Another imperative in the growth of foot traffic in Anglo areas like Melrose Avenue, Westwood Village, "Boys' Town," Santa Monica's Palisades Park, Main Street and Montana Avenue, and the boat slips and single's bars of Marina Del Rey, is the simple need for public places where young people may meet one another in a strange city. This sexual-social necessity provides a strong push toward pedestrian life in Los Angeles' "society of strangers."

The beach is another area where the inhabitants of Los Angeles come together to more or less rub shoulders. Described by Reyner Banham in his classic *Los Angeles: The Architecture of Four Ecologies* as "Surfurbia," the beach strips, towns and cities that run 40 miles or so from Malibu in the north to Newport Harbor's Balboa Peninsula in the south are the one major sector where masses of people get together in public, without attending a sporting event, parade, or other organized program. "There is a sense in which the beach is the only place in Los Angeles where all men are equal and on common ground," Banham observed.



Hispanic Walk of Fame. El Arco is the first component of a larger effort, begun in 1979, to reconstruct the highway and sidewalks along Whittier Boulevard, between Eastern Avenue and Atlantic Boulevard in East Los Angeles. The revitalization program, under the direction of Barrio Planners Incorporated, is estimated to cost \$3.4 million, and will include the Hispanic Walk of Fame, bus shelters, trash receptacles, banner poles, decorative crosswalks and Mexican fan palm trees. Public works include new decorative crosswalks, all new curbs, gutters, sidewalks and paving. The Aztec design of the plaques along the Hispanic Walk of Fame, the Colonial design of the street furniture, and the modern design of the arch and banners represent the many cultural periods of the historic El Camino Real along Whittier Boulevard.

Melrose Avenue, between Fairfax and La Brea, is a new pedestrian place that owes nothing to architecture. Long an anonymous stretch of Angeleno commercial strip, mid-Melrose's buildings are typically trashy. Now this trash is overlaid with a storefront trendiness that owes more to fashion than formal design. The response is to the young, hip street crowd that has spontaneously transformed mid-Melrose into a real place where walkers gather to parade and shop.

MARGANNE MEYER

The reasons why Venice Boardwalk is the one Los Angeles pedestrian place to transcend the city's almost universal urban apartheid stem from the area's odd history as a failed attempt to recreate a New World Venice complete with canals, and from Venice's downtime as an artists' enclave and beatnik hang-out. Backed by the gang-troubled black ghetto of Oakwood, often benignly neglected by the authorities, Venice has a reputation as a place where all the city's oddballs can freely roam, to the delight of the boardwalk's more conventional visitors.



Venice Beach

Santa Monica Beach, Venice Beach, Playa Del Rey, Redondo Beach, Manhattan Beach, Hermosa Beach, Long Beach, Seal Beach, Huntington Beach, and Newport Beach all offer a long shoreline string of boardwalks and piers where crowds mingle. Most popular and diverse of all is Venice Beach and its wonderfully alive Ocean Front Walk packed with performers and vendors. Venice Beach is perhaps the one public place in Los Angeles where a truly spontaneous mingling of races and classes occurs in this all-too-ghettoized metropolis.

URBAN APARTHEID

Despite all the lively new foot traffic in so many of the city's diverse districts, very little cross-cultural or interracial mingling occurs. Except in rather contrived and somewhat

artificial precincts like Japanese Village Plaza or Olvera Street in the Pueblo De Los Angeles, most walkable areas are segregated by class, color and custom. Few black faces are seen on the streets of Beverly Hills, fewer white faces frequent Watts, hardly an Anglo ventures into the Eastside's Brooklyn Avenue, seldom does an Asian set foot in Santa Monica.

Downtown Los Angeles offers a microcosm of the city's pedestrian apartheid. Although Latino Broadway is but a few blocks east of Anglo Grand Avenue, few walkers cross over. Anglos seem to dislike the strange smells of hot tacos and strong perfume, and resent the all-too-intimate Broadway body crush. Latinos find little joy in the button-down bistros and solemn sidewalks of the city's corporate core.

Exceptions to this rule of urban apartheid are rare. Venice Boardwalk is a playful oddity. Hollywood Boulevard, with its freight of freaked-out runaway kids, hungry whores, drug addicts and shelterless mental patients mingling with gaggles of tourists from all over the world come to ogle Mann's Chinese Theater is another, less amiable instance of cultural "cross-pedestrianization."

A factor in the difference of character between Westside and Eastside pedestrian patterns is the question of choice. In the city's poorer immigrant areas, housing is crowded and confined. People go out onto the streets for a little real privacy or anonymity. In the more spacious environs of the Westside, walking is an option, not a necessity.

THE ROLE OF URBAN DESIGNERS

In the midst of the complex and often confused social phenomenon of Los Angeles' evolution from car city to walker's world, the question urban designers have to ask is, "What is our proper role in response?"

Some architects and urban designers talk of

In the 1920s and '30s, downtown Broadway was the heart of Los Angeles' movie palace kingdom. Abandoned in the post-World War II Anglo "white flight" to the suburbs, Broadway has been taken over by a vigorous Latino population. The sidewalk stores now have the highest volume of retail sales per square foot in Los Angeles County. Unfortunately, the revival of Broadway as a Hispanic pedestrian precinct has touched only the street level of the rows of mid-rise buildings that remain as relics of the old urban core's former glories.



Broadway and Seventh

MARGANNE MEYER



CHRIS GULKER/LA. HERALD EXAMINER

enhancing the "cellular" character of the city. Basing their concept on Los Angeles' 2,500 square foot major urban grid pattern, they see the creation of "activated cells" to bring civic identity down to the neighborhood dimensions. Others, however, argue that the way Angelenos use their city, roving more or less at will over large distances, works against any attempt to formalize such "cells." "Angelenos locate themselves by a series of layers," urbanist Edward Helfeld says. "Cells could become mechanisms of racial and class discrimination rather than truly communal elements."

Helfeld's comment about the free-ranging nature of Los Angeles life highlights a crucial factor in the city's pattern of foot traffic. Angelenos often have to drive to walk. Few pedestrian places are easily accessible in the urban dispersion, and Angelenos enjoy their options. The freedom to "invent your own personal Los Angeles," the liberty to pick and choose your scene out of the great variety of place and experience as you wander across the wide megalopolis, is one of the city's unique and vital attractions.

A direct relationship exists between Los Angeles' transportation patterns and its neighborhood development. In Los Angeles, the mobility systems are hierarchical, dropping down from the overlay of freeway arteries through the sinews of the major boulevards to the fine capillaries of the myriad surface streets. In this anatomy of priorities, pedestrians are merely collections of free floating corpuscles.

Yet within this unaccommodating context Angelenos are, for the varied and complex reasons outlined above, rediscovering their feet. The more traffic congestion drivers experience, the more they are driven to walk within their own communities.

Dean Alan Kreditor of the Urban and Regional Planning School at the University of Southern California warns that "we mustn't

equate the imperatives of urban design solely with pedestrianization. We need other strategies of fine-grain urban enunciation, along with an overview of a metropolitan region 100 miles across. Pedestrianization is not the only humanizing tool at our disposal at the microlevel."

The strong slow growth movement developing in Los Angeles, evidenced by the powerful popular support for last November's Proposition 5, which halved allowable densities in most of the city's residential districts, expresses a desire for localized control that favors the development of pedestrian zones. Also, the Los Angeles Planning Department's proposal to establish Pilot Community Planning Boards is a long step forward in neighborhood self-awareness.

To many observers' amazement, Angelenos are becoming a tribe of walkers. Along with this, Los Angeles is developing a sense of place, a feeling that, after all, there is a "here" here. The old notion of Los Angeles as an entity whose boundaries were hard to define no longer applies. Los Angeles is less and less a makeshift collection of loosely connected communities, and more and more a profoundly interconnected and interdependent mega-city that will soon be the most populous and productive urban region in the United States.

If pedestrians can reclaim part of the urban grid from the automobile in Los Angeles, it can happen anywhere in our scattered, car-obsessed, socially alienated cities.

Leon Whiteson is architecture critic for the Los Angeles Herald Examiner.



L.A. HERALD EXAMINER



MARGANNE MEYER

To the surprise of many Angelenos, who dismiss Farmer's Market as a tourist trap, it is a real market, complete with real groceries, produce stalls, and bakeries. Its strength derives from the many street stalls and small grocery shops that line neighboring Fairfax Avenue, peopled by Jewish immigrants who enjoy a tradition of sidewalk commerce. A proposal to develop the neighboring site as a major shopping center threatens the wonderfully informal character of this beloved Angeleno institution.

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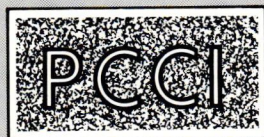
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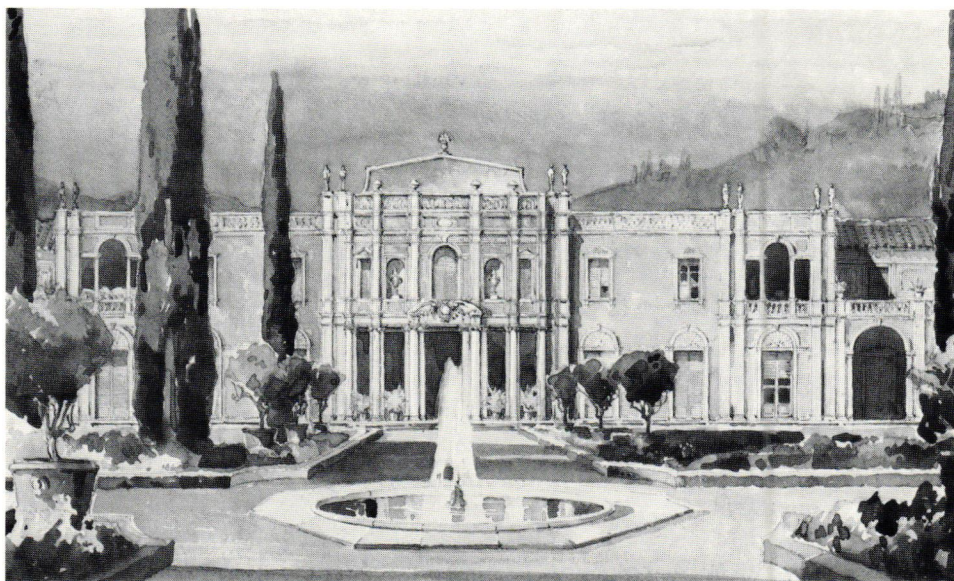


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BOOK REVIEW

California Fantasies



CARL OSCAR BORG

Design for Edward L. Doheny, Jr.

THE ARCHITECTURE OF WALLACE NEFF

By Kenneth Caldwell

Wallace Neff, architect to Southern California's rich and famous, blended dreamy traces of manors in Spain, Italy, England and France with the more relaxed life of the West to produce a recognizable, if unusual, imagery. Neff, little known outside of Southern California, should gain a firmer place in the history of modern domestic architecture with the publication of *Wallace Neff: Architect of California's Golden Age* (Santa Barbara: Capra Press, \$50). As Post-Modernism appears to retreat from an earlier garish state, Neff may provide some excellent lessons in how to borrow rather than pillage from history.

In 1964 Neff compiled a collection of photographs of his homes and entitled it, rather boastfully, *The Architecture of Southern California*. The poor graphics and lack of text gave the book a self-published look that did not do justice to Neff's significant contribution to what is referred to as the "California Mediterranean" or "Spanish-Italian Colonial" style. While this new volume does not reveal much about the architect himself nor place him in a cultural context, it does provide a thorough visual catalog of Wallace Neff's fantasies of European splendor that could never exist in their native land.

Alson Clark, the director of the Archi-

tecture and Fine Arts Library at the University of Southern California, wrote the text and Wallace Neff, Jr. compiled and edited this new work. Clark's introduction gives a sketchy look at Neff's personal history and documents his adolescent travels to Europe, where Neff witnessed much of the imagery that he was to borrow from during his lifetime. A sumptuous catalog of more than 70 of Neff's major works follows the introduction. Clark provides background on each house, accompanied by hundreds of photographs by Fred Dapprich, Maynard Parker, Rolland Lee and others depicting the grandeur of soft white stucco walls, tile roofs, blue sky and luxurious landscaping. The anecdotes that accompany the photographs are interesting and Clark's style does not bore, but the text lacks a critical point of view.

David Gebhard provides the book's only critical analysis in his brief forward. Gebhard parallels the development of Neff's style to the changing tastes in the culture, compliments Neff's siting and plans, criticizes the lack of timelessness in his child-like fantasy, yet praises Neff on the "quintessence" in his imagery. I wanted more.

The fact that Neff left spotty records to help connect his personal story to his architecture should not have precluded

continued on page 35

the compiler/editor and author from investigating the cultural milieu in which Neff worked. The catchy title, claiming Neff to be the "architect of California's Golden Age," suggests as much. Although the Depression made Neff dependent on movie moguls, there is no connection drawn between his fantastic designs and the possible fantasies of his clients.

The book contains some contradictions and occasionally is inaccurate. In the description of the Groucho Marx house, Clark maintains that the decorative screens were not influenced by Edward Durrell Stone, although in the introduction he states that Neff was influenced by Stone in this house. While the author fills the page with a funny anecdote about Groucho Marx, a more telling observation about Neff's work could have been made: When borrowing from the Modernists, Neff was not comfortable and the result was not inspired. In the description of Harpo Marx's house in Rancho Mirage, Clark states that the feeling of formality and the symmetrical plan distinguish Neff's work from that of Cliff May, which is far from accurate. May used very similar plans in his own house in Los Angeles (1939), a house in Northridge (1942), and several later ranch house prototypes. Further, Clark's claim that the rear elevation of the Ralph J. Chandler House (1963) qualifies it as an early Post-Modern residence is absurd. Clearly the plan, with its bay window and tacked-on servant's quarters, simply could not fit inside the octagonal portico behind the Ionic columns.

In addition to the fine photographs, most of the houses are represented by numerous floor plans. Unfortunately, some of the floor plans within a single house are reproduced at different scales, which makes interpretation difficult. The handsome graphics and beautiful photographs of long tiled halls, huge fireplaces, off-center windows, grand courtyards, and over-scaled roofs show Neff's skill at blending history with modern western life. *Wallace Neff: Architect of California's Golden Age* offers the house dreamer hours of pleasure. Should the reader wish to study Neff further, an exhaustive bibliography compiled by Clark concludes the book.

Kenneth Caldwell is the librarian at *Whisler-Patri Architecture/Planning/Interior Design* in San Francisco.

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3. Ability to respond to the State's schedule.
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5. Demonstrated ability to prepare accurate estimates and to design projects.
6. Experience and training of key personnel.
7. Principals to be assigned to the project.
8. Nature and quality of recently completed work.
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10. Knowledge of applicable codes.
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Firms that are interested shall submit a package which addresses the above criteria, a brochure, and a letter of interest, all to be received not later than 2:00 pm, November 6, 1987, at the California Conservation Corps, Attention: Tim Brown, Contracts Officer, 1530 Capitol Avenue, Sacramento, CA 95814.

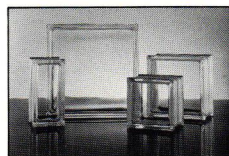
Questions regarding these services should be directed to the above at (916) 322-0881.

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NEW PRODUCT NEWS

GLASS BLOCK

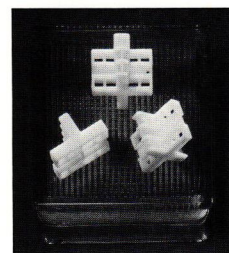


Pittsburgh Corning Corporation offers expanded commercial, residential and industrial design

opportunities with its 4" x 8" PC Glass-Block unit for architectural applications. The unit completes the company's line of Standard Series PC GlassBlock products in the Vue pattern, which is said to offer design flexibility, maximum light transmission and visibility, energy efficiency, security and easy maintenance. The pattern lends itself to tight curves in panel construction and wall partitions.

Circle 650 on reader inquiry card

CONNECTORS

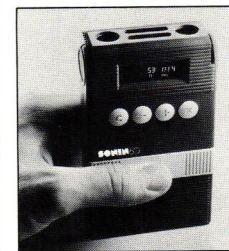


Mayer Equity, Inc. offers a connector designed to insure uniform alignment and spacing of curved or straight glass block panels, and to cut installation

time in half. Accu-Speed Glass Block Connectors, constructed of high density polyethylene, keep the weight of blocks from bearing down directly on mortar, preventing the mortar from squeezing out from the joints. The product allows uninterrupted completion of an entire panel.

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SONIC MEASUREMENTS

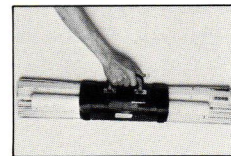


Measuring instruments that use ultrasonic waves instead of tape are available from Sonin, Inc. The instruments are said to provide a high degree of

accuracy up to 250 feet. The Sonin works by placing it against a flat surface and pointing it at the end of the length to be measured. It is pocket-sized and has multiple memory capability and a calculator function.

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BLUEPRINT CARRIER

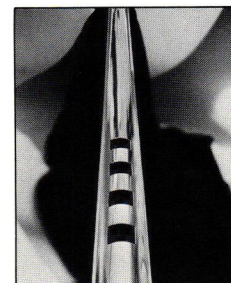


Intelect produces a briefcase-style carrier that allows architects to carry large-scale rolled-up

material within a Velcro snap-strap system. The Plan Handler keeps plans and blueprints from unrolling inadvertently and prevents them from being torn or marred. It has a briefcase handle, a place for business cards, and a pen and pencil holder.

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POWER POLES

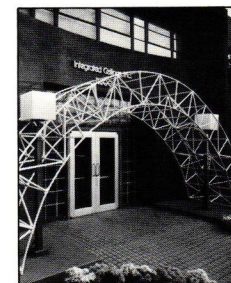


A designer series of indoor power poles from A-T Power Systems are packaged in round or square extruded aluminum housings for overhead distribution of electrical

power, communications and data wiring. Pre-wired for 15 amp, 120 volt, U-ground service feeding from above, the poles are UL listed and come with four specification grade receptacles. Square poles also can be ordered with localized circuit breakers and surge protection.

Circle 654 on reader inquiry card

COMPONENT PIPE SYSTEM



Open, curvilinear structures can be constructed from factory-bent pipe with USG Interior Systems' Radius Pipe & Junction component parts system. The system

contains two-piece die-cast zinc junctions into which pipes can be snapped or bolted from up to six different directions. Applications range from entrances to suspended space frames to store fixture displays. The non-combustible materials are available in custom colors to match designers' samples. Fabric panels are offered in 30 standard colors and a variety of sizes.

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SNAP SEAM ROOFING

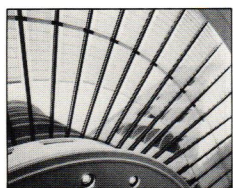


AEP SPAN's Snap Seam architectural roofing product, for applications where open framing

is required, is said to be a totally integrated system with factory installed sealant, requiring no secondary operations. A Snap Seam clip allows the panel to thermally expand and contract while remaining leakproof and providing resistance to wind uplift.

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WINDOW SHADES

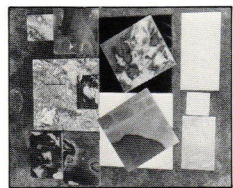


The Trackstar window shading system has a revised lifting system, redesigned track and brackets, and a new line of

eight ounce canvas. The system, which features gravity-down operation, is available in a variety of fabrics and colors, and is said to reduce heat, glare and energy costs, according to Castec, Inc.

Circle 657 on reader inquiry card

CHINA MARBLE



Marble from mainland China is available in 12" x 12" x 3/8" tiles in eight colors from Design Products Group. Samples

of the Rainbow Stones series—showing pattern, marbling and colors—are available upon request. Special orders can be made for custom fabricated items.

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SignWarrior, a video digitizer, cuts down on time needed to transform line art into signs, according

to Quest Vision. Artwork is placed on a platform under a video camera, then transmitted to a computer that creates line art that the Gerber Signmaker III/IV can cut from vinyl.

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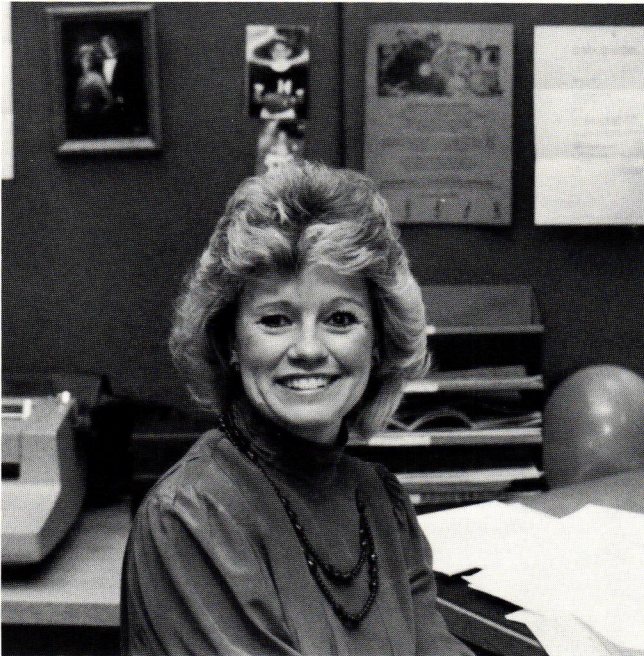
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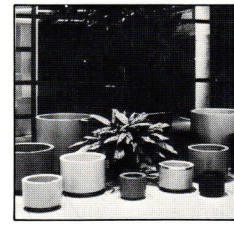


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NEW PRODUCT NEWS

SELF-WATERING PLANTER

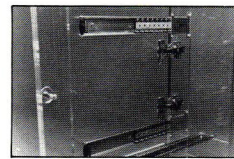


The Natural Spring Controlled Watering Planter includes a water reservoir designed to last six weeks between fillings. Planter

Technology’s product features a vacuum sensor system which allows water into the soil only as the plant requires.

Circle 660 on reader inquiry card

HIDE-AWAY DOORS

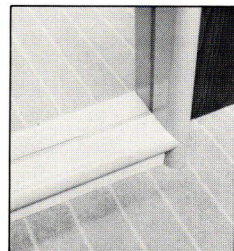


Accuride’s model C113 linear motion slide is designed to ease installation of hide-away doors.

The product, conceived for European hinge systems, comes in standard lengths of 12” to 28” in zinc, black or brass finishes. The slide minimizes the gap between the door and cabinet, and hides hinges when the doors are closed.

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CONTOURED PARTITIONS

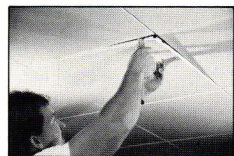


A full-height partition system with a rounded contour design is available from Wilson Partitions. The system uses radius profile extrusions and meets

Class A fire requirements. It comes with top and bottom tracks, door and window units, and corner trim.

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POP-OUT CEILING PANELS



The Celebration system by Integrated Ceilings, Inc. features ceiling panels that pop out rather

than push upward. Panels can be snapped free of the Donn Brand Fineline suspension ceiling grid without intruding into overcrowded plenum areas.

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continued on page 41

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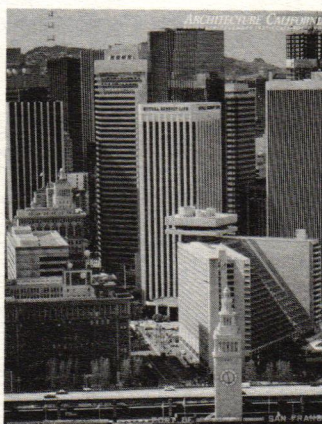
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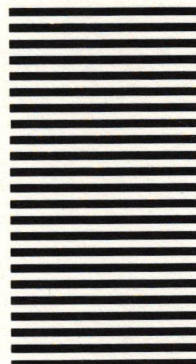
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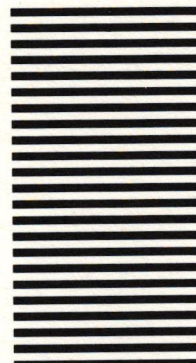
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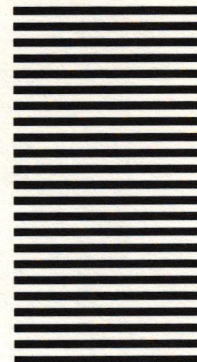
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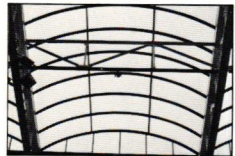
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KING KONG SKYLIGHT



O'Keeffe's Inc. has installed an 18,000 square foot skylight at the Shenzhen International Trade

Center, China. The skylight was fabricated and pre-assembled in San Francisco, then broken down and reassembled on site. It combines nine barrel vault skylights with a bronze anodized aluminum frame. Glazing is Lexan XL Polycarbonate.

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WRIGHT INSPIRES COLLECTION

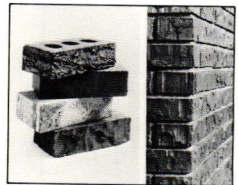


The Frank Lloyd Wright Foundation has selected Schumacher to introduce a collection of decorative textiles, carpets, wall coverings and sheer casement panels designed by

Wright or drawn from his works. Part of the collection, Design 102, has been re-issued from Wright's first mass-produced line of textiles which was introduced in 1955 by Schumacher.

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TEXTURED BRICK



Heavily textured brick is available in four configurations from Huntington/Pacific Ceramics. Olde English face

brick comes in rough hewn, textured Canterbury Oak; velour surfaced Cambridge Copper; velour surfaced, variegated Sussex; and Yorkshire, with bold indentations and impressions.

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